

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 50—No. 19.

SATURDAY, MAY 11, 1872.

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5d. Stamped.

## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

First Appearance of Mdlle. Clara Louise Kellogg.

**THIS EVENING (Saturday), May 11,** will be performed Donizetti's Opera, "LINDA DI CHAMOUNI." Carlo, Signor Vizzani; L'Intendente, Signor Rinaldini; Il Perfetto, Signor Agnesi; Antonio, Signor Rota; Il Marchese, Signor Borella; Pierotto, Madame Trebelli-Bettini; Maddalena, Mdlle. Bauermeister; and Linda, Mdlle. Clara-Louise Kellogg (her first appearance this season). Director of the Music and Conductor—SIR MICHAEL COSTA.

Next Week.

Mdlle. Tietjens—Mdlle. Trebelli-Bettini—First Appearance of Mdlle. Carlotta Grossi.

On TUESDAY NEXT, May 14, Meyerbeer's Opera, "LES HUGUENOTS." Raoul, Signor Fancelli; Conte di San Bril, Signor Agnesi; Conte di Nevers, Signor Mendioroz; Marcell, Signor Foll; Urbano, Mdlle. Trebelli-Bettini; Margherita di Valois, Mdlle. Carlotta Grossi (her first appearance); and Valentina, Mdlle. Tietjens. Incidental Ballet, Mdlle. Blanche Ricois and the Corps de Ballet.

Extra Night.

Second Appearance of Mdlle. Clara Louise Kellogg—Third Appearance of Signor Italo Campanini.

WEDNESDAY NEXT, May 15, "LUCIA DI LAMMERMOOR." Edgardo, Signor Italo Campanini (his third appearance in England); Arturo, Signor Rinaldini; Normanno, Signor Casaboni; Enrico Aston, Signor Mendioroz; Raimondo, Signor Foll; Aliss, Mdlle. Bauermeister; and Lucia, Mdlle. Clara Louise Kellogg (her second appearance.)

Mdlle. Marie Marimon.

(Subscription Night, being the "Third" of the "Seven Subscription Thursdays" announced in the prospectus).

THURSDAY NEXT, May 16th, "LA FIGLIA DEL REGGIMENTO." Maria, Mdlle. Marie Marimon. To conclude with the "Cloister Scene" from "ROBERT LE DIABLE."

Fourth Appearance of Signor Italo Campanini.

SATURDAY, May 18.

The opera will commence at half-past Eight.  
Prices: Stalls, £1 1s.; Dress Circle, 40s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s.

Boxes, Stalls, and Tickets to be obtained of Mr. Balley, at the Box Office of Her Majesty's Opera, Drury Lane, which is open daily from ten to five; also at the principal Music-sellers and Librarians.

## CRYSTAL PALACE.—PARTICULAR ATTRAC-

TIONS, as arranged for the first three months of the season, to all of which the MAY GUINEA SEASON TICKET admits, in addition to the general occasions and all the remaining portion of the year up till April 30th, 1873:—

May.—The Great Thanksgiving Festival and To Deum. Three Grand Summer Concerts. Six Operas in English. The Great Flower Show and the Rose Exhibition. The Cat Show. Fireworks Displays. The Whitsuntide Entertainments, &c.

June.—Three Grand Summer Concerts. Seven Operas in English. Two of the National Music Meetings. Tonic Sol-fa and Metropolitan School Concerts. Two Garden Fetes. National Rose Show—German Gymnastic Fete. First National Pigeon Race. Two Grand Fireworks Fetes.

July.—Three Grand Summer Concerts. Five Operas in English. Three of the National Music Meetings. Great National Scottish Fete; Southern Gathering. Four Garden Fetes. The Archery Fetes. The International Chess Congress. The Great Temperance Demonstration. Police Orphanage Fete, Odd Fellows Day, &c. The Fireworks Fetes.

For special arrangements of the whole season see the Official Programme just issued, to be had on application at the ticket office, and of all agents.

**SIGNOR ARDITI** begs to announce that his ANNUAL GRAND MORNING CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on MONDAY Morning, June 3rd. (Full particulars will shortly be announced.)

MR. EMILE BERGER.

**MR. EMILE BERGER** will arrive in London on 28th May. For Lessons, Concerts, &c., address, care of Messrs. Duncan Davison & Co., 244, Regent Street, London, W

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

**THIS EVENING (Saturday), May 11th,** will be performed "L'AFRICAIN." On this occasion the Opera will commence at Eight o'clock, instead of half-past. Selika, Madame Pauline Lucca.

Extra Night.

On MONDAY Next, May 13th, "DINORAH." Dinorah, Madame Adeline Patti (her fourth appearance this season).

On TUESDAY Next, May 14th, "LUCIA DI LAMMERMOOR." Lucia, Madame Albani.

On THURSDAY Next, May 16th, "LA FAVORITA." Leonora, Madame Pauline Lucca.

Extra Night.

On FRIDAY Next, May 17th, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adeline Patti.

On SATURDAY Next, May 18th, "LE NOZZE DI FIGARO." Cherubino, Madame Pauline Lucca; Susanna, Mdlle. Sasi; La Contessa, Madame Monbelli (her first appearance).

Orchestral Stalls, £1 1s.; Side Boxes on the first Tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d., and 5s.; Amphitheatre, 2s. 6d.

ST. GEORGE'S HALL, LANGHAM PLACE.

M. ALEXANDRE BILLET

Has the honour to announce that he will give

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OF

PIANOFORTE MUSIC.

On THURSDAYS, MAY 16 and 30, and WEDNESDAY, JUNE 12, 1872

To Commence at Three o'clock precisely.

FIRST RECITAL.

THURSDAY AFTERNOON, MAY 16th, 1872.

GRAND TRIO, B flat major. Op. 99, Pianoforte, Violin, and Violoncello—Mons. BILLET, Mme. Urso, and Mons. Paque . . . Schubert.

"QUANDO MIRO QUEL BEL CIGLIO"—Mdlle. ROSAMUNDE DORIA . . . Mozart.

SONATA in G, Op. 31, No. 1, Pianoforte alone—M. BILLET . . . Beethoven.

CHROMATIC SONATA in one movement, Op. 129, No. 4, for Pianoforte and Violin—Mme. Urso and M. BILLET . . . Joachim Raff

a "ICH FRAGE KEINE BLUME" . . . Mdlle. ROSAMUNDE DORIA Schubert.

b "FRUHLINGSNACHT" . . . M. BILLET . . . Steibelt.

a PASTORALE in G . . . M. BILLET . . . Field.

b "MIDI," Rondo in E major . . . M. BILLET . . . Steibelt.

for Pianoforte alone

Sole Stalls (Numbered and Reserved), for the series, £1 1s.; Single Tickets, 10s. 6d.; Balcony Stalls (Numbered and Reserved), for the series, 10s. 6d.; Single Ticket, 5s.; Area and Back Balcony, 1s. Subscriptions received at Messrs. Lamborn Cook & Co.'s, 62, New Bond Street; Chappell & Co.'s, 50, New Bond Street; Ollivier's, 39, Old Bond Street; and at St. George's Hall, Langham Place.

**NEW PHILHARMONIC CONCERTS.**—The

NEXT ORCHESTRAL CONCERT will take place in St. James's Hall, on WEDNESDAY Evening, May 15th, when will be performed Mendelssohn's "SCOTCH SYMPHONY," Moscheles' "PIANOFORTE CONCERTO IN G MINOR," and other works. Pianoforte—Mdlle. Arabella Goddard. Vocalist—Mdlle. Marie Marimon. Conductor—Dr. Wyld.

Under the immediate Patronage of  
His Royal Highness the Prince of WALES.  
Her Royal Highness the Princess of WALES.  
His Royal Highness the Duke of EDINBURGH.  
Their Royal Highnesses the Prince and Princess CHRISTIAN.  
Her Royal Highness the Princess LOUISE, Marchioness of LORNE.  
Her Royal Highness the Duchess of CAMBRIDGE.  
His Serene Highness the Duke of TECK.  
Her Royal Highness the Duchess of TECK.  
and the Marquis of LORNE.

**SIR JULIUS BENEDICT** begs to announce his  
ANNUAL GRAND MORNING CONCERT, on the same scale as in former  
years, on MONDAY, June 17th, at the FLORAL HALL, Covent Garden.

### MR. W. H. CUMMINGS

Has the honour to announce the first performance of his  
NEW CANTATA,

**"THE FAIRY RING,"**  
ON FRIDAY EVENING, MAY 24TH, 1872.

### ST. JAMES'S HALL.

Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, Mr. W. H. CUMMINGS, and Mr. LEWIS THOMAS.  
The BAND will be complete, and comprise members of the Orchestra of the Philharmonic Society, &c. Solo Harp—Mr. John Thomas.

THE CHORUS will consist of members of the Choir of the Oratorio Concerts (by the kind permission of the Directors and Mr. J. Barnby).

The Second Part of the Programme will be a MISCELLANEOUS SELECTION OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS SHERINGTON, Mr. PATEY, Mr. MAYBRICK, and MADAME ARABELLA GODDARD.

Conductors—Mr. F. STANISLAUS and Mr. JOSEPH BARNBY.  
Stalls, 10s. 6d.; Balcony, 5s.; Area and Gallery, 1s. Tickets to be obtained of Chappell & Co., 50, New Bond Street, and the principal Music-sellers.

Under the immediate Patronage of  
His Royal Highness the DUKE OF EDINBURGH.

**MR. JOHN FRANCIS BARNETT** has the honour to  
announce his GRAND ORCHESTRAL and CHORAL CONCERT, at  
ST. JAMES'S HALL, on MONDAY Evening, May 20th, when will be performed, by  
express desire, his Cantatas,

**THE ANCIENT MARINER, and**

**PARADISE AND THE PERI.** Artists:—Mesdames

Tietjens, Sherrington, and Patey; Mr. Vernon Rigby, and Mr. Lewis Thomas.  
Orchestra and Chorus, 350. Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; at St. James's Hall, the principal Music-sellers, and Mr. J. F. Barnett, 41, Portsdown Road, W.

### M. SAINTON'S SECOND AND THIRD MATINEES

OF CLASSICAL CHAMBER MUSIC will take place at the HANOVER SQUARE  
ROOMS on FRIDAYS, May 24th, and June 7th. To commence at three o'clock.  
Instrumentalists—M. M. Sainton, Amor, Waeffelgham and Lasserre. Pianoforte—  
Mons. Delaborde. Vocalists—Miss Julia Wigan and Miss Rose Martell (pupils of  
Madame Sainton Dolby, their first appearance in London); Madame Rita, and  
Signor Federici. Accompanist—Mr. Thouless. Reserved Stalls, Half-a-guinea; to  
be had of Messrs Chappell, 50, New Bond Street; Mr. Austin, St. James's Hall;  
Mr. Hall, Hanover Square Rooms; M. M. Sainton, 71, Gloucester Place, Hyde Park;  
Mr. George Dolby, 52, New Bond Street; and at the usual Music-sellers and  
Libraries.

**MIDLE. CHRISTINE NILSSON** has the honour to  
announce TWO MORNING CONCERTS, at ST. JAMES'S HALL, WEDNES-  
DAY, June 5, and MONDAY, June 24, these being the only Concerts at which Midle.  
Christine Nilsson will appear during this Season. On these occasions Midle.  
Christine Nilsson will be assisted by the following eminent Artists:—Madame  
Patey and Mr. Sims Reeves. Pianoforte—Madame Arabella Goddard. Violin—  
Madame Norman-Neruda. Conductor—Sir Julius Benedict. Tickets at the prin-  
cipal Libraries, Music-sellers, and Concert Agents.

### MONDAY NEXT.

### MR. HENRY LESLIE'S CONCERTS.—SUMMER

SERIES.—THE SUBSCRIPTION CONCERTS will be given at ST. JAMES'S  
HALL, on MONDAY Morning next, May 13th, THURSDAY Evening, May 30th, and WED-  
NESDAY Morning, June 19th. Midle. Tietjens, Midle. Maria Rosa, Madame Trebelli-  
Bettini, Signor Italo Campanini, Signor Agnelli, Signor Foli, and Mr. Henry  
Leslie's Choir, at the first of Henry Leslie's Summer Concerts. Tickets, 10s. 6d.,  
5s., and 2s. 6d., at the principal Publishers and Libraries, and at Austin's Office, St.  
James's Hall.

### PHILHARMONIC SOCIETY. Conductor—Mr. W.

G. CUSINS.—FOURTH CONCERT, May 13th, ST. JAMES'S HALL, Eight  
o'clock. Schubert's two movements in B flat; Concerto, Pianoforte (Beethoven),  
Mons. E. M. Delaborde; Overture, "Ruy Blas" (Mendelssohn); Symphony, No.  
8, in F (Beethoven); Overture, "Masaniello" (Auber). Vocalists—Midle. Carlotta  
Fatti and Herr Walter, of the Imperial Opera, Vienna (his first appearance). Stalls,  
10s. 6d. and 7s.; to places where evening dress is not necessary, 5s. and 2s. 6d.

**MR. ARTHUR BYRON** begs to announce that he is  
prepared to accept Engagements for Oratorios, Concerts, &c. All applications  
to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

**AN ASSISTANT** is in want of a RE-ENGAGEMENT  
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### ROYAL ACADEMY OF MUSIC.—Instituted 1822.—

Incorporated by Royal Charter, 1836. Under the immediate Patronage of—  
Her Majesty The QUEEN.

His Royal Highness the Prince of WALES.  
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Her Royal Highness the Princess CHRISTIAN.  
His Royal Highness the Duke of CAMBRIDGE.  
President—The Right Hon. The Earl of DUDLEY.  
Principal—Sir STURDELL BENNETT, Mus. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and  
Associates, will take place at the INSTITUTION, on THURSDAY Evening next, the 16th  
inst., commencing at Eight o'clock.

By order,

JOHN GILL, Secretary.

Royal Academy of Music,  
4, Tenterden Street, Hanover Square.

### GLASGOW SATURDAY EVENING CITY HALL

CONCERTS.—THE NINETEENTH SEASON commences next SEPTEMBER,  
to make arrangements for which, Mr. AIRLIE, the Secretary, is at present in  
London for eight or ten days, and may be communicated with at Angus's Hotel, 23,  
New Bridge Street, Blackfriars.

### THIS DAY.

**MIDLE. BONDY** begs to announce that her ANNUAL  
MORNING CONCERT will take place THIS DAY, SATURDAY, 11th May, at the  
QUEEN'S CONCERT ROOMS, to commence at Three o'clock. Vocalists—Madame Florence  
Lancelotti, Miss Frenle, Herr Carl Bohrer. Instrumentalists—Pianoforte, Midle.  
Bondy; Violin, Herr Josef Ludwig; Viola, Mr. W. H. Hann; Violoncello, M.  
Vieuxtemps. Conductors—Mr. Enzian, Mr. Schubert, and Mr. Eisoldt. Reserved  
Seats, 10s. 6d.; Family Tickets (to admit three) one guinea; Unreserved Seats, 5s.,  
to be had of Mr. Hall, at the Rooms, and of Midle. Bondy, 17, South Molton Street,  
Grosvenor Square.

### SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley

Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT.  
SIXTH SEASON, 1872. The next Concert of the Society this Season will  
take place on Thursday, June 13th. The Concerts of the Schubert Society  
afford an excellent opportunity for young rising artists to make their appearance  
in public. Prospectus and full particulars on application to H. G. HOPPER, Hon.  
Sec.

**MR. SYDNEY SMITH** begs to announce that he will  
give TWO PIANOFORTE RECITALS at St. George's Hall, on Wednes-  
day Afternoons, May 15 and June 19, commencing at Three o'clock. Vocalists—  
Miss Katherine Poynts, Madame Florence Lancelotti, Mr. George Perren, and Mr.  
Maybrick. Violin, Mr. Henry Holmes; violoncello, Mr. Edward Howell; piano-  
forte, Mr. Sydney Smith; accompanist, Mr. J. G. Calcott. Tickets at the hall, and  
of Mr. Sydney Smith, 45, Blandford Square, N.W.

"ALICE, WHERE ART THOU?"

**MR. A. BENNETT** will sing Ascher's popular Romance,  
"ALICE, WHERE ART THOU?" this Evening (Saturday), at the Store  
Street Rooms.

"WAKE, LINDA WAKE."

**MR. W. C. BELL** (of the Choir, St. Mary's, Cornhill),  
will sing the popular Serenade, "WAKE, LINDA WAKE," by Wellington  
Guernsey, at the Concert of the St. John's Wood Society of Musicians, this Evening  
(Saturday), May 11th.

### "MARCHE BRESILLIENNE" AND "STELLA WALTZ."

**MR. IGNACE GIBSON** will play every WEDNESDAY  
and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRESIL-  
LIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron  
Strutted Pianos.

"ALICE, WHERE ART THOU?"

**MR. GEORGE PERREN** will sing the above popular  
song (by desire) at St. George's Hall (Mr. Sidney Smith's Recital), on  
Wednesday, 15th inst.

**MR. GREAVES** (Bass).—All Applications for Oratorios,  
Concerts, &c., to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

"I'M AN ALSATIAN."

**MISS E. PHILP and M. LE COMTE D'EPINEUIL**,  
will sing the popular Duett, from Offenbach's "Litzchen und Fritschen,"  
"I'M AN ALSATIAN," at St. James's Hall, on Thursday Evening next, May 17th.

"THE BELLS' GALOP."

**MALLANDAINE'S** admired Galop, "THE BELLS,"  
played every night at the Lyceum Theatre, in the popular Drama of "THE  
BELLS," is published, price 4s., by DEKCAN DAVISON & Co., 244, Regent Street. (A  
Cornet part, ad lib., is also published, price 6d. Nett.)

"MARCH ROMAINE," by CH. GOUNOD, companion  
piece to the celebrated "SILVER TRUMPETS," composed expressly  
for the Pope. Price, for Piano, Organ (with pedal obligato), or Harmonium, 3s.  
CHAFFELL & Co., 50, New Bond Street.

ORGANIST WANTED.

**WANTED, an ORGANIST**, for a Church in a  
fashionable Watering Place, near Dublin. Amateur Choir. Organ, three  
manuals; Pedals, C.C.C. Good opening for tuition and a Choral Society. Salary,  
£50 per annum. Apply, stating References, and sending copies of Testimonials, to  
William Stewart, 6, Leicester Street, Dublin.

## ROYAL ALBERT HALL.

The first of the promised series of Grand Choral Concerts, with M. Gounod as conductor, was given on Wednesday afternoon, by command of the Queen, who honoured the performance with her presence. Her Majesty arrived shortly after the advertised hour for beginning, and received a greeting as unanimous as it was cordial, in acknowledgement of which she continually bowed. Her Majesty, who occupied the same box as on the 29th of March last year, when, after formally declaring Albert Hall "opened," she retired to listen to the music, was accompanied by the Empress of Germany, the King of the Belgians, her Royal Highness Princess Christian, her Royal Highness Princess Beatrice, his Royal Highness the Duke of Edinburgh, his Royal Highness Prince Arthur, his Royal Highness Prince Leopold, and his Royal Highness Prince Christian. Her Majesty remained until the end of the first part, and then left, having to go immediately to Windsor. At her entry, as on her departure, the National Anthem (newly harmonized by M. Gounod) was sung by the chorus, accompanied on the great organ by Dr. Stainer, Sir John Goss's successor at St. Paul's Cathedral, whose performance of J. S. Bach's Prelude and Fugue in E flat, generally called "St. Ann's," Her Majesty remained to hear.

The hall to all appearance was as full as it could easily be—area, amphitheatre, great gallery, picture gallery, and balconies on either side of the organ being seemingly crowded, while very few boxes in any one of the three tiers, so far as we could observe, were unoccupied. It is computed that some 7,000 people were present; and the spectacle was in the highest degree imposing. The chorus filled the orchestra to the roof. The lady singers were all placed in front—with their variegated costumes, a pretty sight, of course—the gentlemen behind them crowding both sides of the organ. We are informed that the number of singers was 1,134—346 sopranos, 194 altos, 236 tenors, and 358 basses, in two equal choirs. It would have been difficult to find place in the orchestra for another singer, although we believe that the Albert Hall Choral Society numbers in its ranks a good many more members.

M. Gounod, on taking his place as conductor, received a hearty welcome; and if to him is due the credit of having trained this large body of choristers, a hearty welcome was his right on this account alone, putting aside his other and more widely recognized claims. The choir is carefully balanced in its various sections, sings for the most part well in tune, attacks with good accent, can sing piano as easily as forte, graduate, when necessary, from one to the other, and only wants a little more finish of detail, and of what is understood as "*chiaroscuro*," to become a choir of first-rate excellence. Such qualities this large body of singers already exhibits are much to boast of. What was done sounded in the greater number of instances as effectively as could be desired, and warranted a belief that, unaccompanied choral part-song especially, a vast deal may yet be achieved at Albert Hall. True, there were not many examples of elaborate part-writing in the selection; nevertheless, what there really was seemed in no way to puzzle the choir; and perhaps the two pieces to which the epithet "elaborate" most justly applies—one by Palestrina, the other by J. S. Bach—were among the most successful efforts of the day.

On such an occasion as that we are describing, our readers will be glad to have the programme placed before them as it stood, the more so as not a single number was omitted, and as every piece was given in the printed order assigned to it. We therefore append it entire:—

"Te Deum," composed by Ch. Gounod. "Adoro Te" (Catholic Hymn), harmonized by Ch. Gounod. "Kyrie" (Mass, "O regem Celi," Palestrina), arranged by Ch. Gounod. "O Jesus, my Lord," J. S. Bach, arranged by Ch. Gounod. "Old Hundredth" (Psalm), harmonized by Ch. Gounod. ["I loved a Lass" (French Pavane, 16th century), harmonized and arranged by Ch. Gounod. "O! the sweet Contentment" (Pastorale, 1650), harmonized by Ch. Gounod. "Love me true, dear lassie," Jacques Lefevre (Pastorale, 1613), harmonized by Ch. Gounod.] "Ave Verum," Mozart, arranged by Ch. Gounod. "Sicilian Mariner's Hymn," harmonised by Ch. Gounod. "O Fili et Filie," Leising, arranged by Ch. Gounod. "Hallelujah Chorus" (from the *Messiah*), Handel.

The "Thanksgiving *Te Deum*," composed by M. Gounod, is as eminently his own as any other piece of church music from his pen with which we are acquainted. In this species of writing M. Gounod habitually aims at breadth and solemnity through simple means rather than at special effects to be obtained by means of ingenious contrivance. He prefers plain tune, supported by full harmony, to any kind of intricate contrapuntal part-writing, master of counterpoint as he unquestionably must be. True, he not unfrequently introduces progressions and harmonies of singular boldness, to which it takes some study and attention for the ear of ordinary amateurs to become used. Of this a striking example occurs near the end of the *Te Deum* performed on Wednesday, in the setting of "Day by day we magnify Thee, and we worship Thy Name ever world without end," which has no precedent that we can

remember in church music. At the same time this passage has been calculated with evident art to bring in all the more effectively (by force of contrast) the majestic and broadly harmonized choral, adapted to the words, "Vouchsafe, O Lord to keep us this day without sin," with which the final chorus is impressively ushered in. The *Te Deum* is in the key of C major, and has, with unmistakable purpose, been written on a small scale—not, be it understood, with regard to its designed pretensions, as a work of art, but with regard to its contemplated length. It does not contain any elaborately worked out movements, and yet, from "We praise Thee, O God," to "Vouchsafe, O Lord," just referred to, there is scarcely a single number without a certain degree of interest attached to it on account of strong and attractive individuality. It is pure Gounod from end to end, and therefore all the more acceptable to the enthusiastic lovers of Gounod's music. The passage "Holy, Holy," first uttered by the chorus on a discord, *fortissimo*, and then answered by a solo soprano voice, three times in succession, is quite a new thought, and brings the "cry" of the Cherubin and Seraphin to an emphatic climax. The rest of this section—from "Heaven and earth are full of the Majesty of Thy Glory," to "We believe that Thou shalt come to be our Judge" shows how expression may be obtained without the aid of forced expedients. The praise of the "Prophets," the praise of the "Apostles," and the praise of the "Martyrs," although no studied difference in their enunciation is observable, seem all to have a character of their own, while the full choral harmony to which the universal acknowledgment of the "Holy Church" is allied formed an apt peroration. A point of "imitation" occurs at the passage, "When thou took'st upon Thee to deliver man," where the sopranos, altos, tenors, and basses deliver a descending passage in alternate succession, which can hardly fail to invite the attention of connoisseurs; and there are other points here worth notice, as, for example, the sudden change of key at "O Lord, save Thy people and bless Thine heritage," and the way in which the original tone is resumed. But we need say no more for the present about the new *Te Deum*—unless it be that, remembering how M. Gounod scores for the orchestra, we should very much like to hear it with orchestral accompaniments. The performance, for the most part, was extremely good; and, under the intelligent and energetic direction of its composer, how could it have been otherwise.

The remainder of the programme must be briefly dismissed. It had two faults;—one, that owing to the peculiar character of so many of the pieces, it was somewhat monotonous; and the other, that on such occasion as the first concert of this great English Choral Society, not a single composition by an English musician, dead or living, was introduced. And yet we have a somewhat wealthy repertory of choral works, sacred and secular, of madrigals, part-songs, glees, &c. This was clearly an oversight, but easy to rectify in future.

Passing over the Sacramental Hymn from a Roman Liturgy, without denying its merit or that of M. Gounod's harmonization of the tune, we may at once say that the "Kyrie" from Palestrina's Mass, "O Regem Celi," J. S. Bach's motet, in F minor, for double chorus ("O Jesus my Lord"), and Mozart's lovely "Ave verum corpus natum" (in D), were the most welcome, the most masterly, and, all considered, most evenly and effectively executed pieces of the miscellaneous selection. It is pleasant to hear a bit of Palestrina now and then, so long as we are not dosed with him; for though uncommonly learned and one of the undoubted pioneers of the art, he is often somewhat stiff and dry. The pieces of Bach and Mozart can never be heard too often. The exquisite sequence in the "Ave verum," near the end, on the words, "Esto nobis præstatum," was perfectly executed. Some explanation should have been given in the programme as to the meaning of the words, "arranged by M. Gounod," which are prefixed to the "Kyrie" of Palestrina, the motet of Bach, and the "Ave verum" of Mozart.

The three little French pieces bracketed in the programme—the first allied to verses by G. Withers (1588), the second to an adaptation by Mrs. Weldon, from John Chalkhill (1653), and the third to stanzas of Mrs. Weldon's own, are extremely quaint, and hardly fail to please. The first and last were faintly encoored by a no means over demonstrative audience; they were repeated, nevertheless, verse by verse. The "Old Hundredth," for which surely a new harmonization is no more needed than for the National Anthem itself, was out of place in such a concert. The "Sicilian Mariner's Hymn," harmonized by M. Gounod with attractive variety, would be better without a repetition of each section of each verse. Leising's double chorus, a good specimen of the 16th century, only prepared the way for Handel's immortal "Hallelujah," which, though sung with a simple organ accompaniment, in place of an orchestra, and, moreover, while the audience were issuing forth in droves through the many doors of egress with which Albert Hall is furnished still sounded magnificently. M. Gounod conducted throughout with admirable firmness and discrimination, and the duties of organist could hardly have been more ably or diligently performed than by Dr. Stainer.



## THE PAREPA-ROSA ITALIAN OPERA SEASON.

(From the "New York Evening Mail," Tuesday, April 16, 1872.)

We feel a sincere regret, shared no doubt by thousands, as we muse upon the fact that another week sees the last of Italian opera, and closes a season that has been entirely unprecedented in the history of the lyric stage in this city. The only consolation is that we are promised all sorts of splendid things in the way of operatic entertainments for next Fall by several managers, and as we have great confidence in these gentlemen we look to the future with a good deal of hope.

Strakosch, in introducing Miss Nilsson and her assistants last Fall, created in the public mind the most insatiable appetite for opera which neither he nor Carl Rosa have since been quite able to assuage. It has been shown conclusively that the public is perfectly willing to pay well when it is certain of a fair remuneration, and managers, feeling confident and secure, will hereafter provide the very best entertainments, knowing well that nothing else will meet with success.

The advent of the Strakosch troupe was a great event, for it gave us opportunities of seeing Miss Nilsson to much better advantage than in the concert-room, but it was reserved for the Parepa-Rosa troupe to give the most thoroughly satisfactory and complete of all the operatic representations of the winter. In every detail the management displayed liberality and taste, and won thereby laurels, for which it may indeed be envied. The four principal artists who are brought together in this troupe are each and all endowed with splendid vocal gifts, and are not lacking in dramatic ability. They have given *Travatore*, *Don Giovanni*, *Rigoletto*, and *The Huguenots*, as they have never been given here before, they have filled the Academy at every representation from pit to dome, and they have received the unqualified admiration of the public for their remarkable talents. In the matter of chorus, orchestra, costumes, scenery, and general appointments, also, Mr. Carl Rosa has shown more liberality than any of his predecessors. Both orchestra and chorus have been large and well trained, and have been worthy adjuncts to the principal performers.

It is our earnest desire that Mr. Rosa shall enter the operatic field next winter. He has shown so much energy, zeal, and tact in his past managerial career that he is entitled to all possible confidence. Whatever he offers it will be well worth while for the public to support, and the result will be success for the manager, gratification for the people, and hearty good will on both sides.

## SACRED HARMONIC SOCIETY.

The *Creation* was performed by the members of this society on the evening of the 3rd inst., in the Albert Hall, which was crowded by a fashionable and appreciative audience. Sir Michael Costa was the conductor, Mr. Coward the organist, and the band and chorus were quite up to the mark of former achievements. The solos were sung by Madame Lemmens-Sherrington, Signor Foli, and Mr. Cummings, and were rendered in the style and with the power and finish characteristic of these artists. It may safely be stated that those among the audience whose memory does not go back beyond half a decade or so have no occasion to regret their inability to remember earlier performances of this oratorio, while those among us who have heard Malibran, Caradori Allan, Birch, Dolby, Clara Novello, as also Braham, Phillips, Weiss, &c., cannot indulge in the usual cry of elderly connoisseurs, and say, "They don't sing now as they did when we were young." The performance altogether was superb.

H. L.

## PRINCESS'S THEATRE.

A novelty has been added to the ample programme at this house, in the shape of a farce, by Mr. Desmond L. Ryan. The little frolic is very merry, and as unpretentious as its author, who commences his career as dramatist in the right way, by taking the lowest rung of the ladder at first. Most people start with a pretentious piece which sometimes turns out to be as effective as a farce. Mr. Ryan has acted with better judgment, and his piece succeeds in realising his intentions, and putting the audience into good humour for the heavier business that follows. We give no analysis of the plot of *One Too Many*; we prefer to leave those who love a hearty laugh to go and enjoy the surprise in its freshness. We congratulate the lessee on his courage in breaking away with the traditions of cliquism, and introducing new men with the spur of ambition to stimulate them into the charmed and slightly hackneyed circle of modern playwrights. *Haunted Houses*, a scene-carpenenter's melodrama, but a very Shakespeare of stage-carpenenters, is still the main item of the night's entertainment, and Mr. Clarke's admirable personation of "Sairey Gamp," in a sketch of the name from Dickens's novel, brings down the green curtain to a chorus of laughter-peals.—*Standard*.

## THE STEPCHILD AMONG MOZART'S OPERAS.

No other of Mozart's masterpieces, not even  *Così fan Tutte*, despite its uninteresting libretto, is performed so seldom as *Idomeneus*. Were we to reckon up the number of times it has been represented in Germany, since its first production down to the present moment, we should be astounded at the lowness of the figures forming the gross total. It was, therefore, most satisfactory to learn that a royal order had been issued at Munich, directing the revival of the old opera in a manner worthy its composer. It is peculiarly appropriate in Munich, where it was first produced in 1781, and then disappeared for sixty-four long years. Its second production there, in January, 1845, appealed to an entirely new generation, and the present generation, also, is a completely new one. It was in compliance with a request from the Elector Karl Theodor, that Mozart composed *Idomeneo* for the Italian operatic company at Munich. The opera was produced by them, without any great success, on the 21st January, 1781.

Mozart was then twenty-four years old, with his soul full of art, love, and enthusiasm, and his ambition fixed upon fame and immortality—he was at that golden season of human life which never returns, and which makes even a prosaic youth a poet, if only for a few moments. Still, it is only out of respect for a great master that writers have spoken of the work he then wrote, and their allusions to it team with remarks upon the undramatic story, the accumulation of recitatives and airs, and wind up with the assertion that, despite many beauties contained in it, this youthful effort is not sufficiently matured, and, for that reason, could never keep possession of the boards, &c. Now let us consider the subject of the drama. *Idomeneus* is the sovereign of many cities in Crete, and is celebrated by Homer for his manliness and valour. As he is returning home from Troy, he is overtaken by a storm at sea, and is in danger of perishing. He makes a vow that, if the gods will rescue him and his companions, he will offer up to them, as an expiatory sacrifice, the first being he meets. He is saved, and the first person on whom his glance falls, as he lands, is—his own son. What a grandly tragic subject! It is hardly inferior to that of *Iphigenia in Aulis*. And what a tonal edifice has the master raised upon the highly tragic foundation! His work is characterised by a degree of inspiration, earnestness, and sublime melody, reminding one of Handel and Gluck, and of instrumental animation towering high above both, and even surpassing Jos. Haydn. Such instrumental language, glowing with all the ardour of a youthful and happy heart, and characterised by such original ingenuity, that, among all his subsequent works, only *Don Juan* can be placed on a level with it—such language, as a matter of course, was above the comprehension of a period when, for instance, a Prati was the idol of the Italian and German musical public. Even Mozart's elder rival, the Abbé Vogler, owed the success of his grand opera, *Castor and Pollux*, solely to the fact that, being well acquainted with the orchestra, which was then the most celebrated in Germany, he adapted himself to its slightest caprices, and really, and truly, wrote for persons who understood him as little as they understood the immortal Mozart. Thus the great composer's first dramatic work, disappeared, unappreciated, and to be speedily forgotten, from all the theatres of Germany. Mozart endured the pain of beholding a creation, which, to the last moment of his life, he treasured up as his special favourite in his heart, past by unheeded by his own generation. But in the case of this work it seems as though Fate would realize the old and significant German legend, which represents the great Emperor, armed in mail, and buried in obscurity and sleep, reposing in the subterranean and crystal vaults of the mountains, until the time arrives, when once more aroused and summoned to the light of day, he shall come forward as the saviour and deliverer of his people. In the interest of art it is to be hoped that the example set by the Theatre Royal, Munich, with respect to an opera so undeservedly neglected, will be followed by other leading theatres in Germany. When we do possess anything good, we ought not to consign it to unmerited oblivion.—*German Paper*.

NEW YORK.—Mr. Santley appeared in *Guillaume Tell* shortly before his departure from the States. It was the first time of his sustaining the part. He achieved a triumphant success.

## HER MAJESTY'S OPERA.

It seemed to be the general opinion on Saturday night that the long-wished-for acquisition, a new Italian tenor of the highest promise, had at last made his appearance. Certainly, since the *debut* of the late Signor Giuglini at Her Majesty's Theatre, in 1856, when Mr. Lumley was manager, no new comer of the sterner sex has ever been received with such marked and continuous enthusiasm as Signor Italo Campanini, who made his *debut* before a London audience in Gennaro (*Lucrezia Borgia*), with Mdle. Tietjens (the Duchess of Ferrara), Signor Rota—another new comer—(Duke Alphonso), and Madame Trebelli-Bettini (Maffeo Orsini). Of Signor Rota we may say at once that he made a very favourable impression, that he has a powerful voice, a fine stage presence, and both as actor and singer gave evidence of qualifications far beyond the ordinary. But almost exclusive attention was bestowed upon the new tenor, who, after the ballad "Di Pescatore," in which Gennaro tells the brief history of his life to Lucrezia, was at once accepted. We cannot enter minutely into a judgment of his qualifications now; but we may say without hesitation that a more genuine and beautiful tenor voice, a more finished delivery, more thoroughly satisfactory phrasing, and more general musical intelligence, have not been known for very many years upon the Italian stage. That Signor Campanini is already an accomplished artist there can be no doubt. That the whole audience—the most crowded of the season—thought so was shown by the enthusiastic applause which followed every one of his efforts, from the ballad already named to the scene in which Gennaro dies at the feet of his guilty and agonized mother. "Di Pescatore" was encored; the famous trio, "in which the treacherous Alphonso" makes his wife administer the poisoned cup to Gennaro, was encored; and the duet, when Lucrezia forces her son to swallow the Borgian antidote, as he has already swallowed the Borgian poison, brought down the curtain amid loud, unanimous, and reiterated plaudits. From this point to the end of the opera there was only the same feeling. Even the interpolated air from *Don Sebastien* (which Signor Mongini used to sing at the commencement of Act III.) was encored with acclamation; although it might, on a future occasion, be omitted with advantage. As Gennaro is continually on the stage, it seems difficult to understand why an extra and superfluous task should be imposed upon him. The conclusion of the opera was like the beginning—a triumph for the young singer, who was three times called before the curtain, in company with Mdle. Tietjens and Signor Rota. We must not forget to state that Madame Trebelli received the customary encore in "Il segreto per esser felice," which she sang as well as ever. If this Signor Campanini, as we believe to be the case, is the same who has been singing the chief part in Herr Wagner's *Lohengrin* so often at Bologna and Florence, he must be an Italian tenor altogether out of the ordinary way.

The operas this week have been—*Don Pasquale*, with Mdle. Marimon (Monday); *Faust*, with Mdle. Marie Roze (Tuesday night); and *Lucrezia Borgia*, second appearance of Signor Campanini (Thursday). *Linda di Chamouni*, is announced for to-night—first appearance of Mdle. Clara Louise Kellogg, after an absence of four years.

COPENHAGEN.—After a long series of careful rehearsals, Herr Richard Wagner's *Meistersinger* was produced for the first time on Palm Sunday. During the first two acts, the audience were very cool, but, in the third, they applauded pretty freely. The press is unanimous in its adverse criticisms on the opera, though it praises the artists. The libretto was translated with great skill into Danish by M. Adolf Hertz, a well-known literary man.

LEIPZIG.—Herr Aug. Reissmann's opera, *Gudrun*, has been played several times lately to very full houses. The principal parts were sustained with much ability by Mdme. Pischka-Leutner, Mdle. Mahlknecht, Herren Gura, Weber, and Gross.—Signor Pollini's Italian operatic company commenced a short season on the 29th April, with Donizetti's *Don Pasquale*.—Herr Nicemann, from the Royal Operahouse, Berlin, will commence, on the 31st inst., an engagement extending to the 15th June, and, on the 28th of that month, Mdme. Mallinger will give the first of three performances.—M. Hector Berlioz's *Requiem* was announced to be given on the 8th inst., for the benefit of Riedel's Association.

## ROYAL ITALIAN OPERA.

By her delineation of Lady Enrichetta, in M. Flotow's popular *Martha*, Mdle. Albani shows herself mistress of qualities enabling her to shine in a different sphere from that in which she has hitherto exhibited her young and sympathetic talent. She can be full of liveliness as well as full of sentiment; and this was clearly shown in the earlier scenes of the opera, before the romantic lady, with the aid of her confidant, Lord Tristram, undertakes her escapade, and falls in love with the handsome farmer who has enlisted her services at the statute fair. That afterwards, when her heart is entrapped, the lively Martha can become sentimental enough, no one who has seen Mdle. Albani's Amina will doubt. The music of M. Flotow seems perfectly suited to the voice of the interesting new-comer, not merely in the *ad captandum* passages of the spinning wheel quartet (encored as a matter of course), but in its more expressive phrases. "Qui sola, vergin rosa" ("The Last Rose of Summer") could hardly have been sung with more true and unaffected expression. This, too, was encored, and unanimously. Martha may fairly be regarded as a new success for Mdle. Albani, who seems likely to be an acquisition of more than ordinary value to Mr. Gye's theatre. She was more than once recalled.

The other leading characters were played by Mdle. Scalchi (Nancy), Signor Bagagiolo (Plunkett), Signor Bettini (Lionel), and Signor Tagliafico (Lord Tristram). Encores were awarded to Signor Bagagiolo in the apostrophe to "beer" ("Chi mi dira," &c.) and to Signor Bettini in "M'appari tutt' amor."

The first appearance of Mdme. Adelina Patti was, as usual a gala night for Mr. Gye. The theatre was literally thronged by a brilliant and fashionable audience. The whole area consisted of stalls, and not a single box was unoccupied. Neither the *Barbiere* nor the *Sonnambula* was selected for the return of the universally admired *prima donna* on this occasion. The choice fell upon Meyerbeer's *Dinorah*. Mdme. Patti's admirable delineation of the heroine in this exquisite lyrical pastoral has so often been described, and estimated at its value, that scarcely a word remains to be said. The enthusiastic welcome accorded to her seemed to stimulate her to use more than ordinary endeavours to prove herself worthy of it, and perhaps on no occasion has she played the part and sung the music to greater perfection. That her voice was in first rate condition was at once apparent in the "Lullaby" to the imaginary goat ("Si carina dormi in pace"), after which she was loudly called forward, and again in the duet, when Dinorah capriciously torments the poltroon, Corentino. The familiar scene with the shadow (*Ombra leggiera*) was more brilliant than ever, the last movement being encored with unanimity. Madame Patti was twice called back, amid a shower of bouquets. And so it went on, until, in the last scene, to the accompaniment of the most tuneful possible "Ave Maria," the charming Dinorah is led up to the chapel on the hill, as an affianced bride, by the anything but immaculate Hoel.

The other leading characters were represented by Signor Graziani (Hoel), Signor Bettini (Corentino), Signor Capponi (the Hunter), Mr. Wilford Morgan (the Reaper), Mdle. Scalchi and Miss Annie Sinclair (the Goatherds). It was Signor Graziani's first appearance this season, and it is scarcely requisite to add that he had a most cordial reception.

The operas during the present week have been—*Faust e Margherita*, with Madame Lucca (Monday); *Il Barbiere di Siviglia*, with Madame Patti (Tuesday); *Don Giovanni*, with Mdme. Patti (Thursday); and *Martha*, with Mdle. Albani (Friday). *L'Africaine*, with Madame Lucca is to be given to-night.

COLOGNE.—At a general meeting of the Male Vocal Association, it was determined to purchase, for 20,000 thalers, the old historical house in which the Association meets. It was, also, determined to convert the building into a kind of musical casino, where other musical societies may be enabled to give concerts.

BAYREUTH.—Herr Richard Wagner has arrived, and intends taking up his permanent residence at the hotel "Zur Fantasie" at Donndorf. On the 25th April, he visited the Operahouse with several architects and builders, in order to determine on the arrangements requisite to adapt the building for the concert to be given on the 22nd May. The scenery has already been removed, and considerable alterations have been made in the roof.

## WHAT IS BECOMING OF OUR TENORS?\*

It has been said that modern scores ruin the voice, and are possibilities only for persons of a robust constitution. This is an irrefutable truth. Let anyone glance at the part of Robert the Devil, in the piece of that name, or at that of Raoul, in *Les Huguenots*; the first question that suggests itself to his mind cannot fail to be, whether a man can have the temerity to attempt such a part in public. It is written for a Roman of the palmist days of Rome, and not for the weak citizen of a nation which experiences great difficulty in raising a handful of soldiers every year. Each bar appears to be written for an instrument. There are skips of fifths, sixths, octaves, and occasionally tenths; feats of vaulting from the bottom to the top of the scale, as on a violin; examples of impregnable intonation, rendered still more difficult by the unexpected character of the harmony; modulations calculated to turn anyone's head, as in the phrase "Conquis par ma valeur" (third act of *Robert le Diable*); bits radically unusable, like the duet between Bertram and Robert (third act of *Robert le Diable*), phrases bearing the stamp of madness, like the phrase of the tenor in the admirable sextet of *Les Huguenots*, "Et bonne épée;" "lengths" fit to drive a man to despair; fearful break-neck obstacles; "par moi conquis, par moi conquis"

(third act of *Robert*); anathemas like that in the second act of *La Juive*; A's and B's flat, to be taken brutally on the vowel i, as in the phrases in *La Reine de Chypre*, "Sur le bord de l'abîme." What, too, shall we say of the complets to France, sung by the Dauphin in *Charles VI*? We are compelled to stop before the many insurmountable or perilous places conjured up by our memory. The extravagance of modern scores is an established fact. To master them would require an amount of musical knowledge which singers do not possess, an amount of skill and of tact, which can be attained only by a long and intelligent study of the vocal art. Even when all this has been accomplished, there still remains a problem to be solved, the problem, namely, of physical strength. There is no means of shuffling with that. Where physical strength is wanting, abstract knowledge avails but little, consequently, dramatic singing is in an inextricable difficulty, and modern opera is the worker of its approaching ruin.

It will be objected that the operas of Gluck, of Grétry, and of Méhul were not more easy to sing, and that our tenors are not found to be marvels when they sing in an old score. It is perfectly certain they are not. We even feel inclined to maintain, that an air like that in *Zémire et Azor* ("Du moment qu'on aime") requires higher talent than many a number in *La Reine de Chypre*. But this is not exactly the question. A character is difficult according to the qualities of style, sentiment, and mimetic power which must be devoted to it. At any rate, in old operas, an artist is not stopt by any material impossibility, against which all human genius is utterly powerless. Serious study, great perseverance, and good sound taste, strengthened by the counsels of criticism, are sufficient to enable an artist to acquit himself honourably in a well-written part. But no study avails aught, if physical strength be wanting. No one in the world can endow a tenor with lungs if he has none; no human power can save him from the state of exhaustion into which he falls, after he has been only two hours vociferating, exerting himself, and tearing his larynx, as well as every other vocal organ.

The history of the modern stage is distinguished by a fact that has escaped no one's notice: nearly all composers work with a view to bringing out the peculiar gifts of a certain singer, who, in his turn, makes the piece. But this is not all. They endeavour to turn to account, not only his good qualities, but also his defects and natural imperfections. The result is, that the poem and the music are really the very humble servants of any singer enjoying a certain reputation. We saw this sufficiently during the entire career of Meyerbeer. The care that great man displayed about his singers was something which defies description. He died without having found, for his *Africaine*, the rare bird he had been seeking with such desperate tenacity. The papers laughed enough at the distances he travelled, the treasures he found, and the disappointments he underwent. No one took more pains than he did to pave the way for the success of a work.

\* From *Le Guide Musical*.

He relied upon a singer as upon Providence. He forgot that a work of merit ought, above all things, to be strong in itself, and to triumph independently of machinery, scenery, tricks, and attacks of hoarseness.

This example of a great master proves only too plainly that singers substitute their individuality for the genius of the musician. The latter acts too liberally to them in his work. He reckons too much upon an exceptional voice. It is the story of the English authors writing for the comedian Foote—who had a wooden leg—pieces that could not be acted by those who were unlucky enough to be quite whole. In Italy, again, actors have been engaged expressly to play the parts of one-eyed or lame men. Our readers may brand our assertion as absurd, but we beg to tell them that people do not act otherwise in France.

When anyone says to a singer: "you will sing such and such a part, which goes up to C sharp, and you will make that C sharp vibrate through the house, because Tamberlick did so before you," he is certainly imposing on the artist an anomaly analogous to that of the wooden leg. Nay, more; the artist would be better able to undergo the amputation of a limb than to find in his larynx a C sharp that does not exist there.

## OPERA COMIQUE.

The theatre in the Strand known as the Opéra Comique was brilliantly attended last Saturday evening, when a representation of Donizetti's opera, *La Fille du Régiment*, was given, with Madame Marie Cabel as Marie. The character was many years ago a favourite one with this celebrated French singer, and she showed, on Saturday evening, that she can still sustain it with vivacity and piquancy unimpaired. The affecting leave-taking which brings the first act of the Opera to a close requires an amount of expression which is not always combined with brilliant vocalisation; and had Madame Cabel failed in "Il faut partir" it would not have militated against her success in the "Rataplan," or in the celebrated air which is better known by the Italian title than any other—viz., "Ciascun lo dice." But Madame Cabel managed to make her greatest effect in this, and raised a storm of applause by expressive and impassioned singing. The "forituri" she indulged in, whilst pretending to take lessons of the Marchioness, afforded, however, a very favourable opportunity of noting her skill in a branch of the art with which her name has long been associated; and nothing could be more satisfactory or brilliant than the execution of the series of roulades. The Tonic of the evening was a M. Huet Stradi, who sang with energy and not without effect. The Sulpizio was scarcely so successful. Madame Haydée Abrek appeared as the Marchioness, and sustained the character in a manner which gratified the audience. The chorus was hardly up to the mark, but will doubtless improve after a few performances. The orchestra, under M. Audibert, was effective, and played the accompaniments with discretion. The opera was preceded by *Le Maître de Chapelle*, written by Ferdinand Paer, whilst Kapelmeister at Dresden.

## NEW ORGAN.

An organ of complete specification, but as yet wanting in some of its important features, was recently opened by Dr. Spark, at Christ Church (Kensington), Liverpool. The instrument is thus described—but in justice to the builders and to the performer, yesterday, we must point out that only those stops marked with an asterisk are yet put in:—

GRAND.—\*Double diapason, \*open diapason, flute à Pavillon (8 feet), \*Clavabella, \*harmonic flute, \*principal, \*twelfth, \*fifteenth, full mixture, sharp mixture, trumpet. SWELL.—Bourdon, \*open diapason, pierced gamba, \*Rohr flute, \*principal, \*fifteenth, mixture, contrabasso (16 feet), \*cornopean, \*oboe, clarion. CHOIR.—\*Dulciana, \*viol di gamba, \*Lieblich gedact, \*Suaube flute, Celestina, flageolet, clarionet. \*PEDALS.—Open diapason (16 feet), Bourdon (16 feet), violoncello (8 feet), trombone (16 feet). COUPLERS.—\*1, choir to pedals; \*2, great to pedals; \*3, swell to pedals; \*4, swell to choir; \*5, swell to great. Tremulant.

"It is not an unwise plan," says the *Daily Courier*, "to build an organ subject to future additions, and if we are to judge of the instrument by what we heard yesterday, our expectations must be high, for the effect generally and in detail was such as to reflect credit upon the builders, Messrs. C. and J. Whiteley, of Chester. Notwithstanding the absence of mixture and reed tone in the great organ, the full effect was good, while the quality of individual stops was admirable. We must single out for special mention the diapason and clavabella in the great, the gamba in the choir, and the reeds in the swell."



## OUR CONTEMPORARIES.

The *Daily News* has the following about Mr. Sims Reeves, in an article upon that distinguished artist's recent benefit concert at St. James's Hall:—

"This annual event took place on Monday evening, when the popularity of the great tenor was again evidenced by the crowded and enthusiastic audience which filled St. James's Hall to overflowing. Every one of Mr. Reeves's songs was applauded to the echo; and a repetition of each was apparently desired by all the delighted listeners. Mr. Reeves sang four pieces, in all of which he has frequently before been heard—repetition of such fine performances serving only to render every fresh hearing more welcome. In that grand declamatory and pathetic piece from Handel's *Samson*, 'Total eclipse,' in Blumenthal's popular song, 'The Message,' Mr. Sullivan's graceful setting of 'Once Again,' and in Brahms's nautical ballad, 'The Death of Nelson,' the versatility, as well as the excellence of Mr. Reeves was displayed with the usual result of enthusiastic applause, and a conviction, on the part of all right-minded people, that it is well worth while bearing with some occasional absences, rather than that the loss of such exceptional powers should be risked by the forced effort to sing with a susceptible throat when under the influence of cold and hoarseness. In the case of a very estimable English tenor, of high position, some years since, one such effort made by a too complying disposition cost him at once the utter loss of his voice, and involved an immediate total change of occupation. Let the unreasonable (always, fortunately, a small minority in English audiences) think over this possible—nay very probable—consequence of one concession to their demands under such circumstances."

## SIGNOR CAMPANINI.

The *Daily Telegraph* thus noticed the advent of Mr. Mapleson's new tenor:—

"Year after year rolled by, and still the man came not who was to succeed Giuglini and Mario, and carry on the line of great tenors. Yet plenty of tenors came. We had them in abundance, but always with some flaw—some 'rift within the lute' which sorely marred the music. They were tenors with a voice and no method, or with a method and no voice; they were singers and not actors, or actors and not singers; or they were respectable mediocrities who did everything decently but nothing well. So it has continued through the list of polished Italians, lusty Germans, and tremulous Frenchmen who have essayed to gratify the most pressing want of our operatic world. At last we were beginning to despair, for it seemed as though managers had gone from Dan to Beersheba, and found all barren. But there is ever a 'coming man' equal to such emergencies, and sooner or later he comes, often passing from obscurity to fame at a step. Who, for example, had heard, till within the last few weeks, of Signor Italo Campanini? It was only when Wagner's *Lohengrin* was produced at Florence that rumour began to speak of a young Italian whose success, as the hero of that opera, was remarkable. Rumour further gossiped about his antecedents, and affected to know how he had been 'found' by the *impresario* of Moscow, sent to Italy for training purposes, ultimately released from the Russian engagement, and immediately upon the *Lohengrin* success, secured by Mr. Mapleson, after a race which the Drury Lane manager, only won from Mr. Gye by a neck. For the truth of these reports we cannot vouch; enough that Signor Italo Campanini made his *début* on Saturday as Gennaro, in *Lucrezia Borgia*, and that amateurs of opera now know, to a large extent, of what he is capable. The public might have been pardoned if, instead of crowding Drury Lane Theatre with faces more dubious than sanguine, they had stayed away altogether. A reflection, naturally arising out of so many previous failures, suggested that the new-comer's *début* was likely to prove an added disappointment, or at most a *succès d'estime* of no significance whatever. Still, the first night of a tenor, even more than the first night of a *prima donna*, has an irresistible attraction. It may reveal a treasure, and, if it should, who would like to be absent on an occasion so rare? Hence, as already intimated, the theatre was crowded by an audience so anxiously expectant that the opening scene of the prologue, and even 'Com'è bello,' which, with its cabaletta, finely rendered by Mdle. Tietjens, were impatiently regarded. At length, Gennaro began to sing, the house listening judiciously till the close of 'Di pescatore ignobile,' when it broke out into thunders of applause. Here was no doubtful triumph, the result of energetic action by an organised *claque*. On the contrary, to use Kean's famous expression, the audience 'rose at' the new tenor, and acclaimed him with unanimity. What led to such sudden and general enthusiasm? Simply these things: a voice of rare sweetness, capable of the tenderest expression, wholly at the command of its owner, and of wide compass; a style which is emphatically that of an accomplished singer; phrasing very nearly faultless; and a sympathetic delivery, which excites sympathy in the hearer as an inevitable result. Such gifts are uncommon; but Signor Campanini adds to them an agreeable personal presence, graceful stage manners, dramatic ability of no mean order, and those barely definable characteristics which separate the real artist from the mere performer. Signor Campanini's rendering of 'Di pescatore' exhibited all the merits just detailed; and, as there could not be a shadow of doubt with regard to his worthiness, the audience frankly made a hero of the new-comer, cheering him on with all

the force of hands and lungs. Thenceforward his evening's work was a succession of triumphs. In the trio of the second finale, 'Gai! se ti sfugge un moto'—one of Donizetti's finest dramatic efforts—Signor Campanini's pure tones, joined to exquisite phrasing, gave the highest pleasure, and went far to secure an *encore*. His rendering of the interpolated air, 'Deserto in terra' (*Don Sebastien*), led to another *encore*—though, perhaps, hardly up to the mark of previous efforts; while his acting in the final scene, distinguished as it was by excellent taste and great power, consummated a success the like of which has not been witnessed in London for many years. Whether Signor Campanini will go on as he has begun is not a matter for present consideration. His beginning was as we have described it, and, by a single performance, he has made himself a name."

## NEW PHILHARMONIC CONCERT.

At the concert of last Wednesday week, given under the direction of Dr. Wylde, in St. James's Hall, the main attraction was Spohr's *Die Wiehe der Tone* (*Power of Sound*), but the appearance of Herr Heerman as violinist, of Miss Kate Roberts as pianist, and of Madame Lemmens-Sherrington as vocalist, lent no slight interest to the occasion. The symphony was listened to throughout with an attention which showed how powerfully Spohr has embodied the ideas presented in Carl Pfeiffer's poem. As the members of the orchestra seemed to vie with each other in doing justice to a work so intimately associated with their renown, it may be invidious to mention the names of only a few of the chief exponents; but it is but fair to cite the playing of Messrs. Radcliffe, Young, Barret, Lazarus, and Hutchings, on their respective instruments, as remarkably beautiful and effective, and to allude to the charming way in which M. Pague rendered the plaintive violoncello solo in the cradle song movement. Herr Heerman's performance of Mendelssohn's violin concerto proclaimed him to be an artist of the first rank. His style is essentially classical, and in quality of tone, as in the art of singing upon his instrument, Herr Heerman is no less an exceptional performer. His success was most decided. Another feature in the concert was the performance of Dr. Hiller's concerto in F sharp minor by Miss Kate Roberts. This clever pianist's talents are now so well acknowledged that it is hardly necessary to allude to them, but every fresh opportunity of display increases the circle of her admirers. The taste exhibited in the execution of the slow movement was quite sufficient to warrant the double recall which awaited the young pianist, Madame Lemmens-Sherrington's singing of Rossini's air, 'Della rosa,' and one of Chopin's mazurkas was listened to with pleasure, and greatly applauded.

## MUSIC IN VIENNA.

M. Anton Rubinstein's three-act opera, *Feramosa*, has been produced at the Imperial Operahouse. The press pronounces it deficient in dramatic interest. Herr Herbeck was the conductor, and the principal parts were sustained by Mdles. Ehn, Gindele, Herren Walter, Beck, and Rokitsansky.—As we have already announced, the Schubert Monument will be uncovered on the 15th inst. The front of the plinth will bear the inscription: "To the Composer, Franz Schubert. The Vienna Male Vocal Association. 15th May, 1872;" and the back: "Franz Schubert born in Vienna, the 31st January, 1797, died in Vienna, the 19th November, 1828." The ceremony will take place in the early part of the day. In the evening, there will be a grand concert, the programme of which will consist exclusively of compositions by Schubert, including orchestral, choral, and pianoforte pieces, songs and chamber music. Among the works at present selected are: "Grab und Mond," "Der Gondelfahrer," "Widerspruch," "Gesang der Geister über den Wassern," and B major Symphony. At the request of the Committee, Herr Herbeck has consented to conduct some of the above works. On the 16th May, there will be a grand dinner. In commemoration of the unveiling of the Monument, there will be a medal struck, bearing, on one side, the bust of the composer with the same inscription as that at the back of the plinth, and, on the other side, the words: "In Remembrance of the Unveiling of the Schubert Monument, on the 15th May, 1872. Erected by the Vienna Männergesangs-Verein, 1872."—Herr Florenz Ziegfeld, director of the Academy of Music at Chicago, has arrived here on business connected with the grand Musical Festival, to be given at Boston, U. S., next June. He is furnished with letters of recommendation from President Grant, and is empowered to make all the arrangements in Europe for the Festival. Herr Johann Strauss and Dr. Hans von Bülow have promised to attend and take part in it.

## ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S  
Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Seven remaining PIANOFORTE RECITALS (Twelfth Series) will take place on the following Afternoons:—

FRIDAY, May 17,  
FRIDAY, May 24,  
FRIDAY, May 31,

FRIDAY, June 7,  
FRIDAY, June 14,  
FRIDAY, June 21.

## THIRD RECITAL,

FRIDAY AFTERNOON, MAY 17<sup>TH</sup>, 1872,

To Commence at Three o'clock precisely.

## Programme.

## PART I.

TRIO, in C minor, Op. 5, for Pianoforte, Violin, and Violoncello ... *Max Bruch*.  
MR. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Herr DAUBERT.

SONG.

Madame SAUERBREY.

GRAND SONATA, in A flat, Op. 110, for Pianoforte ..... *Beethoven*.  
MR. CHARLES HALLÉ.

## PART II.

SONATA, in A major, for Violin ..... *Handel*.  
Madame NORMAN-NERUDA.

SONG.

Madame SAUERBREY.

GRAND QUINTEt, in E flat, Op. 44, for Pianoforte, two Violins,  
Viola, and Violoncello ..... *Schumann*.  
MR. CHARLES HALLÉ, Madame NORMAN-NERUDA, M. STRAUSS,  
and Herr DAUBERT.

Accompanist..... HERR SAUERBREY

## PRICES OF ADMISSION.

	For the Series.		Single Ticket.	
	£	s. d.	£	s. d.
Sofa stalls, numbered and reserved..	2	2 0	0	7 0
Balcony .. .. .	1	1 0	0	3 0
Area .. .. .	—	—	0	1 0

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL's, 23, Old Bond Street; OLLIVIER's, 39, Old Bond Street; KEITH, PROWSE & Co.'s, 48, Cheapside; HAY'S, 4, Royal Exchange Buildings; AUSTIN's Ticket Office, 28, Piccadilly; and by MR. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

## DEATH.

On Monday, May 6, Signor GIULIO REGONDI, regretted by all who knew him.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MAY 11, 1872.

## MUSIC OF THE WEEK.

THE London musical season is now approaching its fullest development, and in no former year was the work of keeping a record of its doings more difficult. As the mighty "wen" increases, and as musical knowledge and taste become more generally spread, this difficulty will grow till the recording pen is thrown down in sheer despair of meeting the demands upon it. To such a pass, however, we have not yet arrived. Musical critics are undoubtedly a hardworked race, but, at present, they can manage an approximation to the degree of ubiquity required by circumstances, and hence, there is no presumption in the title given to this article. We can fairly manage a sketch of the "music of the week" within reasonable limits.

Operatic doings being treated of elsewhere, we need not

make more than a general reference to them here. Mr. Gye has put forward *Faust*, *Il Barbiere*, *Don Giovanni*, and *Martha*; Mr. Mapleson contenting himself with *Don Pasquale*, *Faust*, and *Lucrezia Borgia*. This is very well as far as it goes: "still we are not happy." The season is progressing, and the time for fulfilling the managerial promises of novelty diminishes day by day; while rumour is silent about rehearsals of *Lohengrin* at Covent Garden, and *Les Deux Journées* at Drury Lane. Are we to hear these works? Give us these, O managers, and we will release you from further obligation. Surely their names have not merely served, like the names of many others, as padding wherewith to increase the bulk of a lean prospectus.

The Opéra Comique at last deserves its name, we are told; and during the week it has been opened for the performance of Donizetti's *Figlia del Reggimento*, with M<sup>me</sup>. Marie Cabel as Maria. We confess an utter inability to comprehend Signor Montelli's tactics. Had he begun his season with *Le Premier Jour de Bonheur*, *La Dame Blanche*, or *Les Diamans de la Couronne*, our intelligence might have been equal to the demands upon it. But to rush at once into a hopeless competition with the Italian operahouses, with a work which has been played *ad nauseam*, was surely indiscreet. Great are the mysteries of managers, and their ways past finding out!

The Crystal Palace summer concerts began well last Saturday; an augmented band, and a detachment of artists from Mr. Mapleson's troupe, supplying an interesting selection of music. M<sup>lle</sup>. Marimon, M<sup>lle</sup>. Marie Roze, M<sup>lle</sup>. Bunsden, and Signor Foli, were among the vocalists whose efforts were most appreciated; while the orchestral performances commanded, as they never fail to do, general admiration. The Crystal Palace transept is not the best place in the world for concert-giving; but the surroundings of these summer entertainments make them eminently enjoyable to the public at large.

There were two concerts on Monday evening, one given by the Welsh Choral Union, in Hanover Square Rooms; the other by Mr. Frank Elmore and M<sup>me</sup>. Strindberg Elmore, in St. James's Hall. The question of precedence between these two we shall settle in favour of the Welsh Society, which, under the active direction of Mr. John Thomas, is evidently prospering. Mr. Thomas wisely makes a special feature of the national music of his country, and Monday's programme contained no less than eight Welsh pieces, including "Dewch i'r Fr wydyr," "Nos Galan," "Ymadawiad y Brenin," "Dadle Dau," and others with equally intelligible names. Miss Wynne's singing of "Merch y Melnydd," and the rendering, by Miss Watts, of "Y Fwyalchen," were among the most attractive features of the concert. We should not omit to add that the harp solos of the conductor gave much satisfaction.

Mr. Elmore's programme was a very long one, and perforce, we must pass over much of it in silence. But room, in any case, for the doings of the *beneficiaires*. Madame Strindberg-Elmore, whose ability as a pianist is acknowledged, played Osborne's Concertante Duet from *Faust*, and Schumann's Andante with Variations, with M<sup>lle</sup>. Lindberg. She also contributed a solo of her own, entitled "Dreams," and introduced a clever little pupil, Miss Florence Landars, who, being only thirteen years old, would have been much more at home in the nursery eating bread and butter, and dividing the balance of her time between lessons and calisthenic exercises. This, however, is only our private opinion. Mr. Elmore sang, in his usual excellent style, Mattei's "Non è ver" (encored), "The Death



of Nelson," and "I wait for thee;" other successes being made by Mdle. Liebhart (encored in Pinsuti's "I love my love"), Mdle. Drasdil, Signor Caravoglia, and Mdle. Lindberg, who was heard to advantage in Beethoven's Waldstein Sonata, Op. 53.

The concert given by Mr. C. Salaman, on Tuesday evening, is noticed in another column, to which we refer those of our readers who desire particulars respecting an entertainment of much and varied interest.

Wednesday was a busy day. First among all its doings must be placed the Royal Concert in Albert Hall—a concert which deserved to be called "Royal" in a special sense, seeing that probably no other can boast of having had an Empress, a Queen, a King, four Princesses, and five Princes—to say nothing of the Marquis of Lorne—among its audience. In this case, also, we have given a report elsewhere—one sufficiently exhaustive to make a supplement unnecessary.

Scarcely had the Albert Hall audience dispersed when the Hanover Square Rooms were filled on the occasion of Herr Adolphe Schloesser's annual concert. This was an entertainment of high character and great executive merit. The performers comprising, in addition to the *beneficiaire*, MM. Straus, Wiener, Zerbini, Daubert, W. Macfarren, Dannreuther, and Beringer, with Mdle. Carola and M. Waldec as solo vocalists. We can only give a sketch of the very admirable programme which Herr Schloesser set before his friends. It comprised Schubert's Quartet in A minor, capitolly played by MM. Straus, Wiener, Zerbini and Daubert; M. Schloesser's clever *Suite de Pièces* for pianoforte alone, to which the composer did ample justice; Brahms' Pianoforte Quartet in F minor—a long and difficult work admirably serving to show the capacity of the artists above named; some pianoforte solos by Schumann (M. Schloesser); Joachim's *Ungarische Tänze* for violin (Straus), and piano (Schloesser); and, lastly, Moscheles' Quartet, *Les Contrastes*, for two pianos and four performers, all the charm of which was fully exhibited by the combined efforts of Messrs Macfarren, Dannreuther, Beringer and Schloesser. The vocal pieces were an agreeable relief, and the entire concert passed off with much success.

While Herr Schloesser was delighting his friends in Hanover Square, the new Philharmonic Society was regaling itself in St. George's Hall, the occasion being one of those concerts of chamber music which have wisely been substituted for the public rehearsals. Here, as a matter of course, the classical composers had everything their own way. Beethoven leading off with his Quartet in E flat (Op. 10), played by Mdme. Urso, M.M. Jung, Goffrie, and Gros St Ange, the youthful violoncellist who recently made his *débüt* at the Crystal Palace. Subsequently, Mdle. Brandes was encored in Schumann's *Traumeswirren*, which she gave, with Mendelssohn's Prelude and Fugue in E minor. Mdme. Urso played a ciaccona by Vitali in superb style; and, assisted by Mdle. Brandes and Mr. Gros St Ange, rendered Beethoven's pianoforte trio in D major not less efficiently. The second part included a violoncello solo, Scarlatti's pianoforte trio in A major (Mdle. Brandes), and Haydn's quartet in D (No. 45), with which pleasant and melodious work, a very capital entertainment was brought to a close. The vocalists were Mdle. Carola (who was recalled after both her songs), and Mdle. Abell.

On Thursday the Schubert Society gave a concert at the Beethoven Rooms, under Herr Schuberth's direction; yesterday Mr. Sainton gave the first of three *matinées* of chamber music in Hanover Square Rooms; and, in the evening, the annual performance of the *Messiah*, in connection with the

Royal Society of Musicians, took place. This afternoon Mr. Gye gives an opera-concert in the Floral Hall, Mr. Mapleson doing the same at the Albert Hall; and with these the week of music ends. Who will say that it has not been remarkable for quantity and quality?

#### SIR STERNDALÉ BENNETT.

(From "Punch.")

It is but partly true that "the world knows nothing of its greatest men." The world knows something of Sterndale Bennett, now Sir Sterndale Bennett, Knight, so deservedly created for being a Composer of very considerable magnitude. No doubt the Queen, who understands music, created that Knight with a will. A testimonial on the strength of the honour thus conferred on him has been presented to Sir Bennett, as our neighbours will call him, in St. James's Hall. This testimonial was a scroll containing a record of subscriptions for a Sterndale Bennett Scholarship, and a Sterndale Bennett Prize, in the Royal Academy of Music.

Everybody also in the world who knows anything, knows that Sterndale Bennett is a composer of the higher kind of music: There is music and music; there are composers and composers. Some music is inarticulate poetry. (Other music is inarticulate small talk and chatter. Much music, very popular for a time, is of a sort that would gratify a monkey having a musical ear. Other music, less popular with the million, but popular for all time, delights hearers whose mind and affections differentiate them from monkeys, and ally them with higher intelligences. In the matter of music, Sir Sterndale Bennett, like Mr. Disraeli in another way, is on the side, not of the Ape, but of the Angel. His music is such as the Divine Williams, and the Divine Johns (see *Paradise Lost*), mean by music when they extol it. It is akin to the music which Herr Breitmann wanted when he said—

"Derefore a Misérére  
Vilt dou, be-ghostet, spiel,  
Und vake be-raised yearnin,  
Also a holy feel—"

Whereupon—

"De blay crate dings from Mozart,  
Beethoven, and Mèhul,  
Mit chorals of Sebastian Bach  
Sooptime and peaudiful.  
Der Breitmann feels like holy saints.  
De tears run down his fuss;  
Und he sopped out—"

The Breitmann sobbed out in very strong High Dutch his sense of true Art-enjoyment. But beside those "crate dings" which Breitmann mentions, he would certainly rank the works of Sterndale Bennett. Let those who have ears to hear, and souls to feel, but not, perhaps, schooling to understand scientifically, that nobler music, hear the Attorney-General. In his discourse on presenting the Testimonial to its recipient, Sir John Coleridge said:—

"Most of those who were listening to him were cultivated, intelligent, and critical musicians, who could appreciate the value of Sir Sterndale Bennett's compositions; but, not being a musician himself, he could only listen to them, feeling something of their grace and beauty of order—fancying, indeed, in some dim and distant way, that he could distinguish something of their scholarly character and finished structure; but, nevertheless, feeling rather as a child towards them than as being possessed of that full and intelligent knowledge which belonged to those whom he was addressing."

Still they that occupy the room of the unlearned in music are in no worse position to be delighted with it, if they have music in their souls, than the analogous majority of the spectators who are now crowding the Exhibition rooms of the Royal Academy are to derive pleasure from pictures. If these can open their eyes, those can open their ears; and the technically unlearned, for the matter of that, are as much, and as little at a disadvantage with Sir Sterndale Bennett as they are with Sir Joshua Reynolds. An unlettered swain or bumpkin of natural parts, unable to read Shakspeare, may, nevertheless, seeing Shakspeare acted, be able to understand a considerable some of him, as they say in New England. And now Shakspeare has again been mentioned, it is observable that his name was introduced by the Attorney-General into his address on presenting the Bennett testimonial:—

"Until very lately, music in this country had not taken its proper place in the world of intellect. Chancer, Shakspeare, Milton, Wordsworth, Bacon, Newton, Flaxman, and Chantry, were amongst the greatest men of all countries, and their fame was known to all the world. But the names of Purcell, Horne, and Bishop, of Boyce and Croft, and of Field and Onslow, in their respective schools of composition, were but little known or appreciated

beyond the limits of the English empire, and beyond the limits of English-speaking people. It had been the good fortune of Sir Sterndale Bennett to break through that kind of provincialism."

So that now, Sir John, albeit no scientific musician, perceives that English music has at last taken its proper place in the world of intellect, and taken it on a level with the works of the greatest men of all countries, whose fame is known to all the world. One of those men is Shakespeare, and music has taken its place along with Shakespeare's works by the good fortune of Sir Sterndale Bennett.

#### COURT CIRCULAR.

BUCKINGHAM PALACE, May 8th.

The following artists had the honour of performing before the Queen: Madame Arabella Goddard, Madame Viguier, Miss Edith Wynne, Miss Sophie Ferrari, Mr. Vernon Rigby, Mr. Winn. Conductor, Mr. W. G. Cusins.

#### Horace Mayhew.

OBIT APRIL 30, 1872.

With a very deep sorrow we record the loss of another old friend and colleague. HORACE MAYHEW has been unexpectedly called away. Associated with this periodical from nearly its earliest days, he was for years an indefatigable and valuable contributor, and when fortune had rendered him independent of labour, he continued to share our counsels, and he never abated his earnest interest in our work. This testimonial is easy. But when we would speak of the manly simplicity and childlike affection of his nature, of his indomitable cheerfulness, of his ready generosity, and of his singular sweetness of temper, we can write only what must seem to those who knew him not, in excess of the truth, while it fails to do justice to our own knowledge of a beloved friend. But in the affectionate memories of us all his worth and lovingness will be treasured while memory remains to us. Heavy is the grief that has fallen on those who lived in friendship with the kind, the just, the gentle "PONY" MAYHEW.

Punch.

#### MR. HALLE'S PIANOFORTE RECITALS.

A new series of these refined and classical entertainments began in St. James's Hall, yesterday week, and will continue each Friday till June 21. The scheme now put forward by Mr. Hallé is of a more comprehensive character than its predecessors, and takes in not only works for the pianoforte alone, but also others which combine the violin, viola, and violoncello with that instrument. A more varied interest is undoubtedly thus secured, and, from pianoforte recitals proper, Mr. Hallé's enterprise has at length developed into a summer edition of the Monday Popular Concerts. The prospectus of the season is thoroughly eclectic, a notable feature in it being the attention promised to works of the modern German school. Mr. Hallé will introduce examples of these compositions at each concert, believing that "to shut out what is doing at the time in which we actually live would not only be unfair, but injudicious." The orthodox masters are, of course, to receive due attention, and each programme will contain a grand sonata for pianoforte alone, by Beethoven, or some other recognised composer. We must not forget to mention that Madame Néruda, M.M. Straus, Pezze, and Daubert, are engaged to assist Mr. Hallé throughout the series, their names being a sufficient guarantee of excellence.

The first concert opened with Mozart's trio in E major for pianoforte, violin, and violoncello; after which came Beethoven's sonata in the same key for pianoforte alone (the great and difficult sonata, Op. 109—last but two of the unequalled series), Bach's sonata in A major for pianoforte and violin, and Brahms' pianoforte quartet in G minor. How Mr. Hallé played in all these need not be told. Some vocal selections were contributed by Mdlle. Drasdil, who made a legitimate effect with Pissuti's song, "England's Dead;" and the performance generally gave high satisfaction to a critical audience.

PARMA.—Signor Verdi's *Aida* has been successfully produced. The composer was called on thirty-five times, and, after the second act, presented with the honorary freedom of the city. All the singers, the band, and the chorus, acquitted themselves with great credit. The scenery and *mise-en-scène* were admirable.

HAMBURG.—Pierson's opera, *Contarini*, has been successfully produced at the Stadt-Theater. The composer was called for several times.

#### CONCERTS VARIOUS.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—On the afternoon of Thursday, the 2nd inst., an excellent concert was given by Madame Henrietta Moritz, who rejoices in being niece to Hummel, and who, therefore, ought to have music at her finger ends; and so she has, evincing the fact by her performance of the pianoforte portion of Hummel's trio in E major, in which she was admirably aided by Herr Straus and M. Paque. Madame Moritz played some compositions of Mendelssohn, Schumann, Bach, and Beethoven, with delicacy of touch, and considerable expression, and with undeniable appreciation of the various composers' ideas. Miss Katherine Poyntz and Miss Helen D'Alton sang with their usual acumen and taste, both ladies very narrowly escaping encores in their songs, and gaining the greatest possible amount of applause. The fair sex, as is usually the case at morning concerts, predominated among the audience, backed up, however, by a fair amount of appreciative members of the rougher sex.—H. L.

MR. CHARLES SALAMAN'S evening concert brought to St. George's Hall a numerous and fashionable assemblage of his friends and pupils on Tuesday evening. The programme, consisting chiefly of Mr. Salaman's compositions, was attractive, and proved that Mr. Salaman is not only a skilled pianist, but a cultivated musician. The concert began with the *Allegro* and *Scherzo* of Hummel's grand Septet, Op. 74, well played by Messrs. Salaman, Wells, Peisel, Wendland, R. Blagrove, Albert, and Prokatzky. The same remark will apply to the "Air varié" of this work, which opened the second part of the concert. Mr. Salaman gave specimens of ancient English music by Wm. Byrde, John Bull, and Henry Purcell, together with several compositions and arrangements of his own, all of which were favourably received and deservedly applauded. Madame Conneau sang a dramatic scene, said to be composed for her in 1861, by Rossini, entitled "La Regatta Veneziana," and Mdlle. Anna Regan two of Pergolesi's canzonets. Miss Fennell, from Dublin, charmed all present by singing an Irish melody, "The Moreen," and Mr. Salaman's "Oh, if thou wert mine own." Madame Talbot-Cherier, in Perdita's song, and Mr. Graham, in "Love's Philosophy," gained the applause of the audience. Some concerted pieces, from Mozart's *Le Nozze* and *Così fan tutte*, were given by the Mesdames Anna Regan, Conneau, Messrs. Valdec, Rizzelli, Theodore Distin, F. Graham, and Signor Federici, the concert ending with a prelude and gavotte (Op. 47), dedicated to Dr. Ferdinand Hiller, composed and played by Mr. Salaman. Messrs. W. Ganz and Francesco Berger were the accompanists. The concert gave general satisfaction, and the audience had no cause to complain either of the quantity or quality of the music provided for their entertainment.

#### PROVINCIAL.

MANCHESTER.—The *Manchester Examiner* and *Times* of the 6th inst. speaks as follows about Mr. Sims Reeves' performance at a concert held in the Free Trade Hall, on the Saturday previous:—

"Notwithstanding the unfavourable weather, and the local disinclination to attend concerts when daylight may be enjoyed later than eight o'clock, the popularity of Mr. Sims Reeves was sufficient to attract a large audience to the Free Trade Hall on Saturday evening. On several previous occasions Mr. Reeves has appeared here with great success at concerts of a similar character, but never, certainly, was his reception more enthusiastic, or his splendid singing more heartily appreciated, than on Saturday last. He was in excellent voice, and in everything he sang the well-known evidences of thorough study and perfect taste, which have so long pre-eminently distinguished all his efforts, from the noblest inspirations to the slightest trifles, might readily be observed. How admirably he interprets Blumenthal's 'The Message' thousands of our readers well know. Its incidents are almost dramatic, and he of course endows them with passionate intensity, not with the spasmodic fervour indulged in by some singers—compared with whose versions of this song that of Mr. Reeves is almost quiet—but the true sentiment of the poem is perfectly maintained, and the result is a real artistic success. Mr. Reeves was recalled after it, but he contented himself with bowing his acknowledgment. The applause was much more demonstrative after his exquisite rendering of Sullivan's new song, 'Once again' (composed expressly for Mr. Reeves), which, to the delight of the audience, he repeated. The greatest enthusiasm, however, was reserved for 'The Bay of Biscay.' We have seldom, indeed, seen an audience more excited by a familiar old song, and we may add that their frantic cheers and shouts were the most natural thing in the world. This hackneyed sea song, as given by Mr. Sims Reeves, is an exciting lyric episode, and the singer compels his hearers to share the emotions of the situations. The true artist knows when he may legitimately indulge in extra musical effects, and his ordinary judicious reserve

renders their introduction all the more effective. The hopeful recognition of the signal of safety, three times repeated, is a well-known 'point,' but it might have been a surprise, and the three cheers of the crew were all but taken up at once by the audience, who, when the song was ended, shouted quite as much from sympathy with the safety of the mariners as from admiration of the singing. After such an ovation a repetition was inevitable, and the last two verses were accordingly given again. But though we recognize the great artistic power which enables Mr. Sims Reeves to elevate such songs as 'The Bay of Biscay' and 'The Death of Nelson' above the region of the commonplace, we are always much more content to hear him in such songs as 'Adelaide,' which we are glad to see is set down for him for Friday next, when he is to be accompanied (as he has often been accompanied before), by Mdme. Arabella Goddard."

The *Liverpool Mercury*, of April 23, said:—

"Admirers of Scottish song and story had a rare treat provided for them last night by Mr. H. Hart, who gave an excellent entertainment at St. George's Hall, which attracted a crowded audience. The vocalists were Miss Bessie Aitken, Mrs. Hudson Lee, Mr. Charles Stewart, Mr. T. J. Hughes, Mr. Norman Kirby, and Mr. Houston; the instrumentalists, Mr. H. Lawson (violin), Mr. J. J. Monk (harmonium), and Mr. A. W. Newell (pianoforte). Miss Aitken was in splendid voice; and whether it was the patriotic, soul-stirring 'Scotland yet,' or the sweetly-pathetic 'Auld Robin Gray,' she was equally effective, and elicited the most hearty applause. Mr. Stewart is a tenor of fair voice, and sings with taste, feeling and accuracy. His rendering of 'Jessie, the flower of Dunblane,' was much applauded; he and Miss Aitken receiving an encore in the 'Echo duet' (*Guy Mannering*). Mr. T. J. Hughes' and Mr. Kirby's singing of the different pieces set down for them was satisfactory, and Mr. Houston caused immense fun by the way in which he told his Scottish stories. The instrumental part of the concert was excellent."

SUNDERLAND.—The *Newcastle Daily Chronicle* of the 7th inst., speaks thus of a recent concert given at Sunderland, with Mr. Sims Reeves' party, by Mr. Vincent, a well known and highly esteemed local professor:—

"Last night, the first of Mr. Vincent's two grand concerts, with Mr. Sims Reeves and party, was given in the Victoria Hall, Sunderland, and passed off with unusual *clat*, the immense hall being crowded by a most enthusiastic audience. In addition to Mr. Reeves, the artists were Miss Blanche Cole, Miss D'Alton, and Mr. Maybrick, vocalists; Herr Sauvlet, flautist; and Mr. Sydney Naylor, pianist. A more nicely-balanced corps musicale and admirable programme have seldom come before a Sunderland audience, and last night the house evinced a determination to enquire everything. At first, each artist was content with a polite acknowledgment, but after the first part, the 'Great Tenor' himself set the example of a reappearance in Mr. Arthur Sullivan's beautiful ballad, 'Once again,' and the example was subsequently followed by the other artists, each of whom received in turn the heartiest encores. The second concert is to be given to-morrow evening, and a crowded house may be anticipated."

LIVERPOOL.—The *Mercury* thus refers to the sixth, and last, of the Philharmonic Society's concerts:—

"The programme, as usual, was varied, and the audience as large and fashionable as any this year. The non-appearance of Mr. Sims Reeves was a disappointment, although there was no hesitation in giving a cordial reception to his substitute, Signor Caravoglia. The vocal part of the programme was most attractive. Madame Patey deserves the thanks of all musicians for her presenting such little-known airs as Handel's 'Verdi prati,' full of delicious melody, and sung in a most artistic manner, and Stradella's two-century old aria, 'Pieta signore.' Signor Caravoglia gave Bellini's 'Vi rivvaso,' and Mattei's barcarole 'La Pesca,' with much vigour, the latter being encored. Herr Straus was the solo violinist, and the finished style in which he played Spohr's Ninth Concerto—especially the well-known slow movement—well merited the applause which he received. The *Masaniello* and *Egmont* overtures, and Mozart's *Jupiter* symphony were given by the orchestra, and each movement of these great works was played in a manner which left little to be desired. Pierson's naval ode, 'Ye Mariners of England,' was the most successful of the chorus work, and deservedly secured an encore. Sir Julius Benedict, as conductor, did his work in a masterly way."

PLYMOUTH.—The Amateur Vocal Association have given Handel's *Samson* at the St. James's Hall. A correspondent informs us that the audience were delighted with the performance. *Samson* had never been performed in Plymouth before. The choir sang splendidly. The solos were entrusted to Miss Emily Spiller, Miss Julia Elton, Mr. Rogers, London (hon. member of the association), and Mr. Wynn. Miss Spiller made her first appearance at the association's concerts;

the others are well known in connection with them. She acquitted herself most creditably in "Let the Bright Seraphim," and "Ye men of Gaza." The contralto solos were sung with that exquisite refinement, both in interpretation and execution, which is inseparable from Miss Elton's performances. The pathetic "Return, O God of Hosts," completely fascinated the audience, who applauded with equal heartiness in the air, "The Holy One of Israel." Mr. Rogers again rendered most excellent service to the association, his best efforts, undoubtedly, being the airs, "Thus when the Sun," and "Total Eclipse." Mr. Wynn added considerably to his reputation by his rendering of "Honours and Arms," and "How willing my paternal love." The instrumentalists played the overture, the introduction to the second part, and the Dead March magnificently; whilst their accompaniments were at all times judicious and precise. The band was led by Mr. Rice. Mr. Fly's trumpet *obbligato*, in "Let the Bright Seraphim," was much admired, and Mr. Lohr conducted with his accustomed success.

## REVIEWS.

R. COCKS & CO.

The *German Hymn*. Transcribed for the pianoforte by FRANK WALPOLE.

THE subject here chosen for transcription is the well-known chorale styled in most collections "German Hymn." Mr. Walpole has treated it in a fashion which obviates all difficulty; and that the universal popularity of the "tune" will make its transcription popular also can hardly be doubted.

We met and ne'er have parted. Song. Written by W. S. PASSMORE. The music composed by FRANZ ABT.

MR. PASSMORE's verses are of average quality, but were they below that standard, Herr Abt's music would atone for deficiencies. The German composer has written in a simple style—for a low soprano voice—without, however, sacrificing any desirable effect; and the song cannot fail to please a large section of amateurs.

Adieu, ye forest glades. Song. Written by W. HILLS. Music by FRANZ ABT.

THIS is an emigrant's song, and the mournful feeling of the words which express the emigrant's farewell to his native land is very happily reflected in the music. Both the voice part and accompaniment are easy; the former, moreover, being suited to the range of an average soprano or tenor.

Troubled but not distressed. Sacred Song. Written by ELIZA F. MORRIS. Composed by W. T. WRIGHTON.

MR. WRIGHTON fully sustains his reputation in this song, if, indeed, he has ever written anything better suited to his subject. The verses are good as might be expected when their authoress is a lady whose lyrics are so well and favourably known as those of Mrs. Morris.

The Vesper Bell. Characteristic sketch for the pianoforte by W. S. ROCKSTRO.

THE programme of this piece includes a bell, of course; a distant organ, the Vesper Hymn, and some carrillons, which, with a few arpeggios, bring it to an end. The music is easy, and, in its way, effective. Young ladies of a romantic disposition will be charmed with it.

LAMBORN COCK & CO.

In the hour of my Distress. Sacred song. Poetry by Herrick; music by Brinley Richards.

IN calling attention to a new edition of this song, with chorus *ad lib.*, we must express our conviction that it is among Mr. Richards's very best efforts, and that its pure devotional feeling, in alliance with admirable musical taste, would justify the issue of many more editions.

BOOSEY & CO.

Of what is my darling dreaming. Song. Composed by Elizabeth Philp.

ALLOWING for the lugubrious element in the verses of this song—why do lady composers so effect the lugubrious?—it must be described as an attractive thing. Miss Philp always writes with true expressiveness, and, as she never fails to write with simplicity also, it is not wonderful that her songs have wide patronage. The compass of the melody is wholly within the octave of D natural.

Cushla Machree. Ballad. By Mrs. Alfred Phillips.

A PLEASANT little love-ditty, very easy, and none the worse for its Irish flavour.

None but I can say. Song. Words by Lionel H. Lewin; music composed by Arthur S. Sullivan.

THIS is one of Mr. Sullivan's "pot-boilers;" but Mr. Sullivan's pot is boiled with materials of the best. The song is written in *ad cap-tandum* style, not without touches here and there, which show a master-hand, and cannot fail to please.

AUCKLAND (New Zealand).—A large theatre is in course of erection.



## THE HUGUENOTS AT THE NEW YORK ACADEMY.

(From the New York "Evening Post.")

The production of this great opera by the Rosa troupe last night presented many admirable points. Parepa-Rosa in the broad, majestic music of Valentine, finds frequent superb passages excellently suited to her style and to her grand capacities of voice and action; and the repeated bursts of applause with which she was greeted showed how keenly her efforts were appreciated by the audience. In Raoul, too, Wachtel was at home. His dramatic fervour, his superb ringing and masculine voice, were all in keeping with the part. In the great duet at the close of the fourth act, the vocal power of the *prima donna* and tenor in sustaining the prolonged notes which the composer has so plentifully made use of here was fully recognised by the delighted audience, and Wachtel and Parepa were several times called before the curtain to receive flowers and laurel wreaths.

(From the New York "Evening Express," April 17th, 1872.)

To the part of Valentine, M<sup>lle</sup>. Parepa-Rosa brings that great wealth of dramatic power which renders her vocalism so admirable and so noble. In the famous duet with Raoul, in the fourth act, she was heard to special advantage, her magnificent tones ringing out pure and bell-like, with all the breadth and compass which have ever rendered her singing so truly good and justly popular.

—o—  
WAIFS.

M. Flotow has arrived in Paris.

Signor Arditì has returned to London from Vienna.

The *Chicago Times* alludes to Wachtel's "melodious gullet."

Young people grow most in love. It increases their sighs wonderfully.

The Schubert monument at Vienna will be "inaugurated" on the 15th inst.

M. Napoléon Verger, the baritone, has received the Spanish Order of Charles III.

Mrs. Emile Berger will arrive in London, from Glasgow, at the end of the month.

Signor Verdi has been named Grand Officer of the Order of the Crown of Italy.

The Société Bourgault Ducoudray has just produced Handel's *Acis and Galatea* in Paris.

An Indiana editor says: "We leave to-morrow for the country hog show, and hope to take a prize."

The celebrated Leipsic firm of Breitkopf and Härtel have given up the manufacture of pianofortes.

M<sup>lle</sup>. Halévy, a sister of the last composer, Fromental Halévy, has just died, aged sixty-seven.

Weber's early opera, *Sylvana*, has now been performed at the Paris Athénée more than twenty times.

There is a vacancy for an organist at a fashionable watering place near Dublin. Value £50 per annum.

An opera, *Contarini*, by Mr. Hugo Pierson, has just been produced at Hamburg. It is said to have been well received.

A Chinese thief, having stolen a missionary's watch, brought it back to him next day, to learn how to wind it up.

Barnum's cannibal (from Fiji) says—"Be jabbers he'll not stand being stared at for tin dollars a wake, d'ye moind, now."

M<sup>lle</sup>. Charlotte Grossi, from the Berlin Imperial Operahouse (engaged by Mr. Mapleson for Her Majesty's Opera), has arrived.

Herr Anton Rubinstin's opera, *Feramosa*, has not succeeded in Vienna. The blame is laid at the door of the performers—naturally.

There will be a vacancy at Midsummer for an organist and Choir Master for Queen's College, Oxford. The salary is £100 per annum.

Mr. Goffrie, the excellent violinist, has returned from New York, where he has met with great success. We believe that Mr. Goffrie is shortly to re-cross the Atlantic.

The Syndic of Bologna having proposed to present Herr Wagner with the freedom of that city, the municipal council replied that the matter should be seen to—in the future.

A young lady who went to Syracuse, N.Y., to see Nilsson, was unable to accomplish her desire. She was heard to exclaim, "Well, I can't see Nilsson, but I kissed her trunk!"

M. Henry Logé, the young and talented Belgian pianist, has arrived in London. M. Logé had the honour of performing before the King of the Belgians, at the Literary Fund dinner, on Wednesday.

A short time since a Mr. Knott was tried in an interior county of Georgia for a violation of law. The verdict of the jury was, "We find the defendant Knott guilty." The judge was at a loss whether to sentence Knott or not to sentence. He took time to consider.

M<sup>lle</sup>. Bondy, the talented young Viennese pianist, gives her annual morning concert this afternoon at the Queen's Concert Rooms. M<sup>lle</sup>. Bondy will play Beethoven's Sonata in E flat (Op. 12) with Herr Josef Ludwig (violin); and with the same artist, Mr. Hann, and Mons. Vieuxtemps, Brahms' Quartet in A major,—as *pièces de resistance*.

Mons. A. de Vroye, the accomplished flautist, has arrived in London before proceeding to Baden-Baden, where he is engaged for the classical concerts in July. M. de Vroye, who played with success last season at the Crystal Palace, has since been making a tour through Holland and Belgium, and will be heard in London at several fashionable concerts.

The church of St. Paul's Great Portland Street, after having been closed three months for cleansing, and beautifying, placing a new window at the east end, and repairing the organ, &c., is to be reopened for Divine Service on the 18th inst, Whitsunday. There will be Morning and Afternoon Services at 11.30 and 3.30, with a full surpliced choir.

Mr. Toole has lately been playing the character of Neeft,—perhaps James Neeft or William Neeft,—but no matter, the point of this being that, we trust, whenever the occasion arises, the public will crowd to see his Ben-neeft. [Ahem! Puffs from Sir Hubert Punch are puffs indeed. This, too, is the more genuine as it is by

ONE WHO HASN'T SEEN THE PLAY.]

They tell big stories about the voice of a Western basso. At the Chicago fire, the singer, who was in the fifth story of a burning hotel, "hastily ran up the scale and made a complete staff; fastening the top note to the window shutter, he slid to the ground unharmed, although he has been a trifle hoarse ever since." That's a pretty tough story, but we will try to believe it.—Dexter Smith.

*Apropos* of a recent performance of *Il Trovatore*, an American critic wrote:—

"A word should be said of the 'Anvil Chorus,' which was the most broadly farcical ever laughed at by a Boston audience. The hammers, weighing about a pound, were ridiculous enough, but the time kept by the two 'jokers,' who seemed on a walnut cracking spree, destroyed all the solemnity (!) of the grand chorus."

Mr. John Francis Barnett's concert at St. James's Hall, is announced for Monday evening, the 20th inst., when his two cantatas, *Paradise and the Peri* and *The Ancient Mariner*, will be performed. The band and chorus is to be on an extensive scale, and will be conducted by the composer. M<sup>lle</sup>. Tietjens, M<sup>me</sup>. Lemmens-Sherrington, M<sup>me</sup>. Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas are to be the vocalists. His Royal Highness, the Duke of Edinburgh, has communicated to Mr. Barnett his wish that his concert should be given under his Royal Highness's immediate patronage.

Mr. Gordon Saunders, appointed organist of the Parish Church of St. John, at Hackney, after competition, April, 1870.—Mr. W. H. Monk, umpire—has successfully passed the second and final examination for the degree of Bachelor of Music, Magdalen Hall, Oxford. Mr. Saunders' zeal in his professional duties, and genial and courteous manners have won him many friends, clerical and lay, and it is hoped by his Hackney patrons that some improvements will be made in the organ—notably, the extension of the Swell, "CC," now stopping short at "Gamut G," the re-arrangement of the draw stops, &c.—(Communicated).

The *Manchester Examiner and Times*, in reference to a concert this week at the Free Trade Hall, makes herewith mention of some excellent English artists, which we are glad to reproduce:—

"The success of Miss Blanche Cole, Miss D'Alton, and Mr. Maybrick on Saturday is very honourable to them. Miss Cole has greatly improved since we last heard her, and Miss D'Alton was certainly never heard here to such advantage. Mr. Maybrick also confirmed the favourable impression made on his previous visit. They were all several times recalled during the course of the evening. Mr. J. F. Bridge added considerably to the enjoyment of the evening by his organ performances. Mr. Streather's harp fantasias were very cleverly played. Mr. Sydney Naylor is a useful and intelligent accompanist. He also played a solo by Benedict with great taste."

The New York *Citizen* has put on a new theatrical critic, who thus begins a notice of the *Black Crook* :—

"Where now is the erst-while glad frolicscent of your garish grottos, the flammivorous effulgence of your Hades, the fluvial mockery of your copper bottomed lakes, the impermeable cotton of your oscillating foam, or the flocculent florescence of your glowing muslin roses?—and where, indeed, the horrors of your delirious vasty deep, the splendour of your apoplectic rainbow, the diaphonous abundance of your tissue-paper skies, the illecebrous nictitation of your willowy prostrate vestals on their mossy banks of baize?"

There has been no response to these interrogatories. Even echo is knocked speechless.

VENICE.—In consequence of the refusal of the Corporation to grant the usual subsidy, the Teatro Alla Fenice will not be opened next season.

#### MUSIC RECEIVED FOR REVIEW.

NOVELLO, EWER & Co.—"The March of King David's Army," by W. H. Longhurst. KRITH, PROWSE & Co.—"Afternoon in February." "To Pansies," and "Bird of Passage," songs, by E. Herbert Woolley. ROBERT COCKS & Co.—"Fragments from Beethoven," No. 1, for Piano, W. H. Callcott; "Morning Prayer" (Sacred song without words), by Adam Wright; "God Bless the Prince of Wales," for soprano, alto, tenor, and bass, by Brinley Richards; "Rode's air varie," transcribed by W. J. B. Cokro; "Gavotte (in A), de Gluck," by G. F. West; "Castles of Sand," song by J. L. Hutton.

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MISS FENNELL begs to announce that she is in London for the Season, and prepared to accept Engagements for Oratorios, Concerts, Solrees, &c. All communications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MR. A LOCKWOOD having returned to London will accept Engagements as Soloist, and to give Lessons on the Harp. 31, Albert Street, Regent's Park, N. W.

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 new Song, "SWEET EVENING AIR," at Mr. John Cheshire's Harp  
 Concert, St. George's Hall, June 10; and at all his Concert Engagements.

**MISS CLARA DORIA**, having been re-engaged for the  
 Italian Season of the Parepa-Rosa Company in America, begs leave to  
 announce that she will return to London about the middle of May. All communica-  
 tions to be addressed to Mr. George Dolby, 52, New Bond Street.

**MDLLE. ANNA RENZI** (Pupil of Signor Graffigna,  
 of Milan), having just arrived in London from Italy, is open to receive  
 Engagements. Address, 19, Golden Square.

**SIGNOR and MADAME GUSTAVE GARCIA** have  
 arrived in London for the season. Address, 17, Lanark Villas, Maida Hill.  
 Mr. GARCIA is engaged at Baden-Baden from June 18th to June 25th, before and  
 after which period he can accept Engagements for Concerts, Soirées, &c.

**MDLLE. THERESE LIEBE**  
**MDLLE. THERESE LIEBE** (violinist) begs to  
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 Road, Royal Crescent, Notting Hill, W.

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"Music married to verse" of moral tendency, even though that verse  
 fall infinitely short of Milton's excellence, is a power for good among the  
 people which no moral reformer can afford to despise. Hence the Teetotalers  
 have judged well to supplement their treatises in print, and their addresses in  
 the lecture-hall by "melodies" in praise of water, and in reprobation of  
 strong drink.

These productions, however, are of unequal merit. While some are every-  
 thing we could desire, considering the nature of the subject,—others (and they,  
 perhaps, the greater portion) are, it must be owned, nothing more than sorry  
 adaptations to popular street tunes of the stock phrases and illustrations of  
 the Teetotal platform, sounding grotesque and vulgar in the fastidious ear of  
 taste. At all events, no one will deny that the number of really good  
 Temperance songs may be increased with advantage to the cause they are  
 designed to promote; so that the contribution of another score to the common  
 stock, adapted to as many separate tunes, needs no apology. Something also  
 may be said as to the tunes. These should always possess intrinsic merit,  
 and not owe their popularity to some passing whim of the place or hour.  
 Now, to my mind, none seem better to answer this description than the songs  
 of Charles Dibdin, which, as sung by Incedon, our grandsires and grand-  
 mothers applauded to the echo. Dibdin himself was the slave of drink, and  
 many of his songs go to encourage the drinking habit in those for whom he  
 wrote, the tars of Great Britain.—men, one would think, who, of all others  
 ought to keep a steady brain in their heads.

To the present generation, accustomed only to airs of far inferior value,  
 those of Dibdin would come with all the attractions of novelty, nor is it so  
 difficult as might be supposed to effect the transformation of this priest of  
 Bacchus into the apostle of temperance. The tunes I have selected are full  
 of life and expression, bold or pathetic as the subject demands, but never  
 ranting or lackadaisical. In short, our author was a genius, and genius  
 retained on the right side may surely effect as much for temperance, as, on  
 the wrong side, it has ever done for drink and degradation.

As to my own part in this business. I have not attempted to imitate, or,  
 rather parody, the words of my author, except in one or two instances. The  
 songs are original, whatever be their quality in other respects; and all the  
 praise I claim for them is, that they are strictly in character; that is, in  
 keeping with their respective airs. With my author, I have taken especial  
 pains not only to make the air and the general sentiment of the song agree,  
 but that the words should vary with the varying strain. Dibdin's tune was  
 inspired by the words. His adapter had to reverse the process, by making  
 words in harmony with the tune,  
 O. F. B.



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### THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work."—WALTER MAYNARD.

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